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More elaborate than the plan of this simple little house are the ruins of the baths which have been uncovered to the west of the house. An aqueduct follows the line of the west cryptoporticus and separates Horace's villa from the bath structures, which are of the time of the Antonines. There is one large, oval *frigidarium* here to the west of the cryptoporticus. It has eight niches with triangular shaped tops around it and the holes for the entrance and egress of the water are visible. Over this *frigidarium* a mediaeval Church was built; its door and part of its wall can be seen on the west side. A mediaeval cemetery was made under the church by cutting a trench through the floor of the bath and in this several skeletons were found with medals about their necks dating from the sixth or the seventh century. In the group of the so-called Baths of the Antonines, there are also a *tepidarium* with a hypocaust floor and the furnace room with a hot air passage connecting it with the hypocaust of the *tepidarium*.

Another set of baths, said to belong to the time of Vespasian, lies to the north of this group, west of the house itself. There are an oblong *frigidarium* and an oblong *tepidarium* which seems to have been divided at a later period into two smaller rooms by a partition across. The hypocaust under the *tepidarium* is well preserved. This *tepidarium* of the 'Baths of Vespasian' encroached upon the western side of the ground plan of 'Horace's Villa'.

After we had gone over the *scavi*, we ate our lunch in the shade of the trees, gathered berries from the bramble bushes, photographed the *continui montes* encircling the valley, then walked to the west toward the highest mountain (perhaps Lucretilis), and above a vintager's thatched hut found the gushing *fons*, worthy to give its name to a stream. The water pours out cold and clear from under an arch of rocks, hurries on in a little brook, falls in two delicate streams, over a high rock, green with moss and leaves, then disappears in the Licenza valley. Near the spring is a grove of silvery olives.

Late in the afternoon, De Rossi Nicola went with us up to the little hill town of Licenza to show us the small objects which had been found in the *scavi*. Licenza is high on the rocks and the town mounts upwards by many steps, up winding narrow ways between gray stone and stucco houses. Up at the top of the town in one room in an old house is what Paolo Giordani in his article in *La Lettura* calls "un vero e proprio Museo Oraziano". From the villa itself there are amphorae, fragments of marble and pieces of statues, and one little roguish faun's head which was on a fountain. There are pieces of pottery, red bowls of Arretine ware, and little lamps (one with the two horns on the bowl). We were shown also tesserae of mosaics that were on the wall, the predominating colors in dull greens

and blues, with a few pieces of old rose. Many pieces of a thick opaque glass were found in the cryptoporticus. There were keys and rings, too, from the house. From the Baths of Vespasian there are many fragments of fresco from the walls with delicate decoration of small figures of persons and animals and with some garden scenes. It is greatly to be hoped that before long Cavaliere Pasqui will publish a full account of his interesting discoveries.

Whether the archaeologists decide that the house whose plan has been uncovered may have belonged to Quintus Horatius Flaccus or not, we shall always feel that we have been to his Sabine citadel. There, at noon time, we stole a part of the solid day to lie under the greenwood tree, and read poem after poem in which he spoke of his retired valley, his peerless Sabine country, his mountains, his pure, cold spring. Perhaps it was an echo of Faunus's sweet pipes that seemed to thrill the valley. We could find no myrtle, but we hung garlands woven of blue harebell and little clusters of pink stars and ferns upon a tree and out of a bronze Roman *patra* which we had brought with us we poured a libation to the Manes of our friend, the bard.

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REVIEW

Themis: A Study of the Social Origins of Greek Religion. By Jane Ellen Harrison. With an Excursus on the Ritual Forms preserved in Greek Tragedy, by Professor Gilbert Murray, and a Chapter on the Origin of the Olympic Games, by Mr. F. M. Cornford, Cambridge: at the University Press (1912). Pp. xxxii + 559, with 152 illustrations. \$5.00.

A volume so discursive offers scant opportunity for a brief and comprehensive view of its contents. Nor would such a view give much notion of the wealth of suggestion, conjecture and illustration which characterize this latest work of Miss Harrison, as well as her Prolegomena to the Study of Greek Religion. To summarize the whole argument is the less necessary because in a copious introduction the author has herself performed that service well, though at some length (pages vii-xxi).

The sub-title of the work—A Study of the Social Origins of Greek Religion—adequately indicates the point of view. Till quite recently the psychological factor of 'herd-suggestion' has received very little attention in the discussion of the history of religion. Now that it has been brought to the fore, we may expect that it will suffer over-emphasis, at least for a considerable period. The newer French school of sociologists has laid large stress on the influence of the group in the formation of religion, consistently with its principle that the key to religious representation lies in the social structure of the community

that elaborates it. By this school, especially by Bergson and Durkheim, Miss Harrison has been profoundly influenced since the publication of the *Prolegomena*. Frankly recognizing the inadequacy of her previous treatment, she devotes this volume to an interpretation of early Greek religion from her new point of view.

In the figure of Themis, so ably discussed a few years ago by Hirzel in his *Themis, Dike, und Verwandtes*, though from a very different angle, Miss Harrison finds herd-instinct, the collective conscience, the social sanction, the stuff of which religion is made. It is not religion itself—that would be tantamount to making religion nothing more than morality, for herd-instinct determines only the *moves* or customs of the group. It is not the collective conscience that constitutes religion but the emphasis and representation of that collective conscience. The collective conscience yields ritual; the representation of it yields myth or theology; the two combined yield religion. Such religion is an essentially emotional thing; it ceases to be such and becomes intellectualized only when it ceases to be collective and becomes individual.

A book founded on these principles must, of course, emphasize the social aspect of primitive religious phenomena. Magic is not, as painted by a Theocritus, or a Shakespeare, a hole-and-corner practice, but an affair of public ritual, performed with full social sanction; totemism is a relation between a group or class of men and a group or class of non-human beings, animate, or inanimate; sacrifice is not an individual rite; it is a communion between a group and the divinity or the demon. Religion, in short, is not, in its origin, an individual affair at all; the savage has not found himself—has not discovered his individuality as distinct from that of the group of which he forms a part. Such a group does not at first worship a god or even a demon; demon and then god are projected from the group itself, are in fact nothing more than the demonized leader of a band of young men who ascribe to him the sufferings they have themselves endured in the tribal initiation—the prototype of all social rites.

Now to this demon, thus projected from the group, either one of two things may happen. He may come under the sway of Moira, spatial division, or he may remain under the dominion of Dike, which is the ordered 'way' of nature temporally considered. In the latter case he clings close to nature and to his group. He is a year-demon, with functions not sharply defined. Rather is he charged in a general way with the task of promoting the welfare of his group: and since the thought and effort of early man must center in the food supply, it is this which the year-demon is expected to provide for the members of the group. For them he dies in winter, for them he rises again in spring; for them he is married in summer to a female representative of fertility.

In them is his whole *raison d'être*, as from them he was originally projected. He does not stand aloof from his worshipers; they may and must stand in most intimate relation to him, and by sacrament they may identify themselves with him. The religion will be one suffused with emotion and excitement, a mystery cult, perhaps an orgiastic worship. If the demon remains close to nature as a whole, he can never die while his group persists.

But let us suppose that he becomes identified with some particular department of nature, say fire. His doom is sealed. The growth of intelligence and the progress of science soon show that his services are not needed in that department, that fire is under the sway of natural laws, in accordance with which all its phenomena can be explained. He tends to become isolated from nature, is thought of as no longer with his group, but as separated from man by a great gulf, which it is insolence in man to attempt to overpass. He is herded with a dozen other divine expatriates, first on an earthly mountain, Olympus, then in the sky, remote from contact with the world. He is no longer chiefly or at all concerned with performing his part of the world's work. He has ceased to be a functional deity and demands worship and a sacrifice that is at first little more than a bribe. From such a deity the heart of man turns aside and sets its affection upon one of the many nature deities that the Olympian cults never recognized but could not supersede. Such is the fate of a desocialized deity. His antithesis, the year-demon, is the central figure of the book. Out of him comes both god and hero. He it is that becomes Kourous, Dactyl, Agathodaemon, Dithyrambos, Dionysos, Heracles, Hermes, Apollo, what not. It is his life history that forms the mold in which Greek tragedy was run (*ἀγών, πάθος, ἀγγελία, θρήνος, ἀναγνώρισις, θεοφάνεια*). The excursus on the ritual forms preserved in Greek tragedy, in which this point is developed by Gilbert Murray, is in my opinion the most valuable portion of the volume. On the other hand, to me, at least, the chapter contributed by Mr. Cornford on the origin of the Olympic games is its least satisfactory part. He takes issue with the Euhemeristic view of Ridgeway, that these games were developed from the funeral rites of a dead hero, a concrete and historical personage. His position may be stated briefly, and perhaps fairly as follows:

The oldest part of the games was the quadrennial races of the women, the *Heraea*, which were probably originally annual and were instituted to determine who should be the bride of the sacred marriage, of which the winner of the men's race was groom. How the groom was selected (or whether there was a groom at all) in the assumed interval between the establishment of the *Heraea* and the men's games we are not informed. Later, the sacred marriage was thought to be contracted between sun and moon, but originally the pair were the powers of fertility in

more primitive forms. That is, the winner of the men's games originally represented a fertility-demon (237: but on 242 it seems to be originally a moon-race), and the Kouros who won it was only later identified with the sun. This of course supposes that the quadrennial Olympic games were originally annual and that they were changed, in some way not wholly clear to me, and not supported by any parallels, from spring to midsummer. Mommsen has shown (*Feste der Stadt Athen*, 4. 54) how closely Greek festivals are confined to their month. It assumes a change of time also for the Heraea. The contest with Oenomaus is the ubiquitous struggle between the demon of the old year and the demon of the new. The feast of Tantalus is the mythical dress of the rite by which the young year-god was initiated or inaugurated under the form of death and resurrection. Of the other great games Mr. Cornford says nothing and his theory bristles with difficulties (for others see Hutchinson in *The Classical Review* 27.133 f.).

Miss Harrison's own work is stimulating and extremely (no weaker word will do) original. The reader's interest is not allowed to flag. New theories, interesting etymologies, suggestive conjectures, novel interpretations, succeed one another in a profusion that is fairly bewildering. Just here, of course, the danger lies. She sometimes builds on a slender foundation, emphasizing as much of the evidence as suits her and ignoring the remainder. Her view that the Oschophoria was a rite of rejoicing for the new year *after* a rite of sorrow for the old (317 ff.) is constructed on the basis of Plutarch's account, but it disregards the fact that in his narrative the cry of joy apparently *precedes* that of grief. Then, again, she is too dogmatic and cocksure. Parallels for a taboo on the use of iron are common enough to cast doubt upon her attempt to explain why iron is not used in hunting the bull-victim (163). And how do we know that Hecate was once a three-headed dog? The passage quoted from Porphyrius does not attest it (199). And if Bethe's theory of the *androktasiai* in the Iliad is really "beyond the possibility of a doubt", how comes it that Chadwick, presumably a gentleman of sane mind and average intelligence, has attacked it (*The Heroic Age*, Chapter XIII)? The danger of such facile conjecture is rendered all the more insidious by an occasional winsome frankness as when we are warned on page 461 that one of the author's conjectures is only a conjecture. Nor is it reassuring to find a conjecture, (rhyton as cornucopia) reappearing a few lines further on in the garb of "evidence" (311).

Then, again, Miss Harrison can see more in a picture than seven men that can render a reason. The use she makes of the illustrations seriously detracts from the value of the 152 fine figures with which the book is provided.

In the face of such refreshing enthusiasm as

hers it is perhaps invidious to interject a word of caution. We are continually being "surprised and delighted"; it is with "amaze and delight" that we discover this and that. One suspects that as most of the delight is certainly the writer's, most of the amaze and surprise is the reader's,—that Miss Harrison has found about what she was looking for, and, sometimes we must suspect, largely because she was looking for it.

The fairly copious footnotes contain numerous references, especially to writers of her own school, Cornford, Cook, Murray and the French sociologists. To others she frequently fails to give due credit. Eisler should have been credited with the view (466) that Orphism is largely influenced by Persian doctrine. Farnell she does not mention even to refute him; nor is there any reference to the work of Hirzel on the very subject of this volume. It is a far less serious matter that e.g. the argument would have been illuminated by reference to Bachofen, *Gräbersymbolik*, 176 ff. (on the *Δακτύλου μνήμα*, p. 403); to Heidel, *Zeitschrift für Religionspsychologie*, 3. 18 (on the conversion of Aridaeus: 388'); to Kaibel's view of the phallic origin of the Dioscuri (304).

The volume is 'interesting but not conclusive', a stimulating companion, but a dangerous guide.

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A CORRECTION

In my article on Some Tense-Sequences in Caesar, *De Bello Gallico* (*THE CLASSICAL WEEKLY*, 7, 77-88), there is a point on which I failed to make my meaning clear. In saying that *cernam*, Aen. 2.667, expresses a "purpose still to be fulfilled", I meant "still to be fulfilled" with reference to the time of speaking, and not merely with reference to the time of the verbs in the sentence (*erat* and *eripis*) as Professor Knapp takes the phrase in his footnote; see *The Classical Journal*, 9.36.

A little farther on, I wrote "depending upon the logically present perfect infinitive *consuesse*, which is itself . . ."; this appeared in print with editorial correction, as "depending upon the infinitive *consuesse*, which is logically a present-perfect, and is itself . . .". The meaning is of course "the perfect infinitive *consuesse*, which is logically present".

ROLAND G. KENT.

LATIN IN FRENCH SCHOOLS

Secondary education in France offers to boys four different courses of study: (1) Latin and Greek; (2) Latin and Sciences; (3) Latin and Living Languages; and (4) Sciences and Living Languages. There is not one of the *lycées* which does not report for this year an increase in the number of boys taking the Latin courses; and in several cases the Greek classes have grown at the expense of those in which no Latin is taught. The whole report shows that a reaction has set in against the feeling among parents that Latin was a useless subject, and it is now generally regarded as essential to a good general education.—From *The Times* (London), Educational Supplement, November 4, 1913.